

## The Monthly Musical Record.

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### MODERN ORGANS, AND ORGAN-PLAYING.

ANY one who compares the older English organs with those of more modern construction, cannot fail to be struck by several important differences they present. In many respects the newer instruments are far superior to those of a hundred years ago. In the first place they are much more complete. In old organs the swell is nearly always imperfect—very seldom going below tenor C, while it most frequently only extended to fiddle G, or even middle C. Now, on the contrary, it is quite the exception, even in organs of moderate size, to find a swell which does not reach to CC. Then again, in the last century, English organs were almost invariably "G organs," frequently with "short octaves" in the bass. Such a thing as an independent pedal organ was never to be met with. Though the contemporary German instruments were always furnished, more or less completely, with this important department, and even 32-foot stops are not unfrequently to be met with, the English organs had at most an octave, or an octave and a half of pedals to pull down the bass keys, and frequently not even that. Our present builders, however, almost invariably give at least one stop to the pedals, and in all large instruments a pedal organ is to be found proportionate to the size of the manuals. A third great improvement is the general introduction of "double" (or 16-feet) stops on the manuals. In all these respects there can be no doubt that the art of organ-building in this country has much improved.

Again, as regards mechanical appliances, great advances have been made of recent years. We need only mention the "pneumatic lever," by means of which the touch even of the largest organs becomes as easy and light as that of a grand piano; the various "composition pedals" and other contrivances for shifting the stops, so useful—nay, indispensable in large instruments; and the ingenious methods adopted for supplying various pressures of wind. In all these respects modern organs have great advantages over their predecessors.

The questions then naturally arise—Are our present instruments on the whole better than the older ones? Is the tone improved? Is the general effect superior? And are our average modern organs likely, in 150 or 200 years, to be as good as those of Father Schmidt and Renatus Harris are now? To these inquiries it is not easy to give a general categorical answer. Undoubtedly in some details the tone is improved. Many of the stops—more especially the reeds—are more brilliant and of purer quality than formerly. Several new qualities of tone—such as those of the whole *viola* family—also distinguish the modern from the older instruments. Yet we fear it cannot be said that, on the whole, the *ensemble* is finer than in the organs of a hundred years since. More attention is perhaps given to the voicing of the individual stops, and less to the way in which they will combine with each other. Just as in the well-known story of the painter who, in order to produce the most beautiful face possible, combined the most perfect features he could find from various countenances, the total result being so indescribably hideous that it is said to have driven him mad, so the various component parts of an organ may singly be admirable, and yet so ill-adjusted one to the other as that the tone of the full instrument may be even unpleasant. Strawberries and shrimps are both excellent

alone, but we should respectfully decline to eat them together. Just so it may be with an ill-balanced organ; and it is in this respect that we think many of our modern builders fall far behind some of their predecessors. There are organs to be met with in which the reeds are so prominent that scarcely anything else can be distinguished. There are others, again, in which the mixtures are so harsh and screaming that the instrument seems to be "all top and no bottom." In other cases the foundation stops are deficient in power and body, thus producing thinness of effect; and so on. Another peculiarity of many modern organs is the reedy tone of the flue-stops. Undoubtedly the family of the gambas give brightness and variety of tone to the instrument; but in many cases this quality is so prominent that the pure round diapason tone is altogether lost. We lately heard an organ, and not a bad one of its kind, in which the diapasons were so reedy that it was all but impossible to tell whether or not the swell reeds were coupled. Let us not be misunderstood, and supposed to say that most modern organs are open to one or other of these charges. All we say is, that we think the balance of tone is less considered by many of our modern builders than individual excellence of the separate stops.

This is, we think, chiefly to be accounted for by the change in style of modern English organ-playing. Nine out of every ten organists, if they sit down at a new organ, will trouble themselves far more about showing off the "solo stops" than anything else. And this tendency is fostered by the prevailing character of the greater portion of the most popular modern compositions for the instrument. The offertories and other organ-pieces of the late Lefébure-Wély, the type of his class, are for the most part very pretty but very trivial, and frequently altogether unworthy of the dignity of the organ. But it must be admitted that they are admirably contrived for showing off a large instrument. Not thus did the great organists of the last century—Bach and his successors—write. In their works the thoughts are elevated and dignified, even if sometimes a little dry. Their compositions were the product of years of severe study, such as but few musicians now undergo. The modern imitations of their style are but too often mere "chord-mongering;" the form is there, but the spirit is wanting. Another reason for the change in the style of modern organ-building, is the love for arrangements from orchestral works. These in many cases are admirably effective, and thoroughly suitable for the instrument. Nothing probably shows off the full power of a large organ to more effect than one of Handel's grand choruses. Many of the movements from the symphonies, &c., of the great masters can, by judicious arrangement, be rendered with only less effect on the organ than on the orchestra. But there are limits beyond which it is impossible to pass without violating, not to say degrading, the instrument. Rapid violin passages cannot, as a general rule, be played on the organ. We are not speaking now of physical possibility. Owing to the improved mechanism of modern instruments, almost any amount of rapidity is practicable; yet it is not a reproduction but a caricature of the original. We are reminded, in hearing this style of music, of the old organ-builder's (Snetzler's if our memory serves us) complaint of a very florid player, "He do run over my keys like one cat: he do not give my pipes time to speak!"

With respect to the durability of modern organs, and to the probability of their being equal in two centuries' time to what the best of the old organs are now, it is difficult to speak with certainty; but we must confess to feeling our doubts. Formerly quality was the first thing considered; now it is generally quantity. The almost

universal desire is to get as many stops as possible for the money. How is it in the power of any organ-builder to do himself justice under such conditions? It is not to be supposed that any man will take as much trouble in building an organ for £800 as he would in constructing the same instrument for £1,000, supposing the latter to be a fair value for the work. The £200 difference would represent so much additional finish to workmanship and tone. In the exceptional cases where *carte blanche* is given to a really competent artificer, an exceptionally good instrument is the result. We know of an instance in which a liberal sum was named to one of our first builders, and his instructions were to construct the best instrument that could be made for the money. The result is an organ the remarkable excellence of which is universally admitted by all who have heard it. In organ-building, as in most other things, "cheap" and "nasty" usually go together.

[\*.\* Owing to the pressure on our space in this Number, we are reluctantly obliged to leave the continuation of Berlioz's articles on "The Symphonies of Beethoven" till our next Number.—ED. M. M. R.]

#### JOHANN SEBASTIAN BACH.

"Dieser Leipziger Cantor ist eine unbegreifliche Erscheinung der Gottheit."

ZELTER, the friend of Goethe, was right in describing the old cantor of St. Thomas as an "inconceivable appearance." Although there were great men in music before and after him, his place in the art is unique, and might well be compared to that in modern history of Martin Luther.

In musical history, Bach stands in one respect without compeer; not so much that he was far in advance of his time, as that it was his own independent will that made him great. He was intellectually conscious of everything he did. Whether he taught or wrote, such self-possession, self-control, and self-judgment were not known in music before. There have been but two composers who can be said in this even to have approached him—Handel and Beethoven. To truly value Bach's genius, we have only to compare his works with those of the composers who were before him; nay, in a more striking manner is his greatness evidenced by a comparison with composers who wrote sixty or seventy years after him. The progress they could make after him was by no means so great as that which so entirely separates him from all predecessors.

In looking at a composition of Sebastian Bach, we are, in the first place, struck with its completeness; secondly, with its earnestness; and lastly, with the absence of anything meagre, poor, or inartistic. More or less, the productions of an artist originate from, and are ultimately identical with, the chief peculiarities of his character as a man. Let us see how these great attributes of Bach, as a composer, find analogies in the development of his earlier life. When only a boy of eleven, his desire to learn was so great, that during six months he frequently sacrificed part of his night's rest to copy a music-book containing pieces by Kerl, Froberger, Fischer, Pachelbel, Buxtehude, and others; and as he had to accomplish his self-imposed task secretly, he enjoyed no other light than that of the moon. Some years after, when living at Luneburg, he saved every little trifle, in order to defray his travelling expenses to Hamburg, where he could hear the celebrated organist, Reincke. But not satisfied with this, he went to the more distant town of Celle, where the reigning duke had a chapel, in which the musicians were nearly all Frenchmen, as there he could note and

study French taste and art! That he was intimately acquainted with the works of Rameau and Couperin, as well as those of his great contemporary, Domenico Scarlatti, all his biographers assure us. But is it not a striking instance of his desire to learn and profit by the compositions of others, that he should have transcribed the violin concertos of Vivaldi, then the most favourite composer in the "stilo concertante?" The melodies of Vivaldi were so popular, and his simple, fluent style so much admired, that for more than thirty years every concerted piece, including those of Benda, and Quanz of Berlin, were written after his manner. After Bach was appointed cantor in St. Thomas's School at Leipzig, he would sometimes say to his eldest son, "Well, Friedemann, shall we go to Dresden to hear the pretty little songs?" He meant the operas of Hasse, then in the zenith of his fame. It can easily be understood that one so appreciative of all that was good in contemporaries, must gain completeness in all his productions. The zeal of Sebastian Bach thus becomes an example well worthy of our imitation. Our life is too short to learn unaided. There is no disparagement in being eclectic; and if strong inventive faculties are given, they can only become accomplished and refined by learning from others.

Regarding the earnestness with which Bach composed, we have the best proof of it in the severity with which he judged himself. His self-criticism was more rigorous than is to be found in any other composer, Beethoven perhaps excepted. Whenever he found that he had composed aught that was weak and ignoble, or that was not in accordance with his—perhaps from further study, refined and improved—taste, he never hesitated to alter it, or if necessary to discard it completely. There cannot be a more shining illustration of artistic conscientiousness than is presented by the immortal "Wohl temperirte Clavier," which forty-eight preludes and fugues he rewrote no less than three times. If any young composer should desire evidence of how this great musician reconsidered, condensed, and perfected his productions, let him attentively compare an ordinary edition of this work with the last German edition brought out by Dr. Chrysander, with Bach's final corrections. Beethoven has given us a similar example in composing three overtures to *Leonora*. In our day a ready excuse is always offered that such genius as Bach and Handel, Mozart and Beethoven were endowed with does not now exist; but are the earnest studies of these illustrious composers made sufficiently prominent? Is the bulk of music-paper that was used by Mozart, when in the retirement of Salzburg, in 1766, ever thought of? And is it generally known that Cherubini devoted no less than eleven years to the study of thorough-bass and counterpoint?

Comparing the works of Bach with those of his predecessors, we find in them, as well as greater richness, greater variety and more carefully sifted matter. The structure of his melody is more concise and more complete in itself, so that the addition of another part is not a necessity. The melody is modelled out of the harmony of which his violin compositions, such as his great *Chaconne*, are examples. Comparing his chromatic fantasia with any composition of Scarlatti, Rameau, or Couperin, we shall find that his modulations are bolder, and his passages are more fluent and intimately connected with the air. Bach never condescended to anything that was insipid or childish. Rameau wrote a piece in imitation of the crowing of a cock; Kuhnau, Bible stories with musical explanations; Froberger attempted, in twenty-six pieces, the description of a tour of Count Thun with his servant on the Rhine, including even the dangers of crossing the river when the ice was breaking up. Such.

weakness was impossible to Bach. It is rarely difficult to discover the difference in the manner of writing between a genuine composer like Bach, who wrote many large vocal works, and mere virtuosi, who could be pleased with trifling, like Couperin and Domenico Scarlatti, of whom the former never wrote an opera, and the latter had ended his career as the most wonderful player of the age before he began to write for the stage. This distinction in the quality of composition recurs fifty years later in Mozart and Clementi, although it must be admitted that the great Roman pianist was a much more accomplished composer than either Couperin or Scarlatti.

There was not a form of composition that Bach did not improve. As an instance let us take the prelude. Before him an incoherent rambling over the keys to set free the fingers, with him it became a regular movement, preparing the matter of the whole suite or partita it initiated. Bach also improved the courante, allemande, and sarabande, and infusing the gigue, with life developed it almost to a scherzo. He enlarged the toccata, giving it nearly the length of a fantasia. His fugues were no longer dry specimens of musical science; they fulfilled all claims of fluent melodious pieces.

Leaving his merits as a composer, let us see what he did for the art of playing, which was before him but very imperfect. This need of improvement had been long recognised: double keyboards and stops, analogous to our pedals to alter the tone, had been introduced to perfect the instrument, but a judicious employment of the fingers of the player had not been thought of. A system of playing in the more complicated keys did not exist, nor was it known how to tune the instrument to admit of their employment, until Bach, by the comprehensiveness of his genius, invented this desideratum. Generally the three middle fingers only were used, the little finger and thumb being rarely called upon. Indeed, by the position the hand was then held in, they could scarcely touch the keyboard, as the other fingers were stretched out horizontally—as Emanuel Bach says, “as if they were hanging on a wire.” Couperin’s “L’Art de toucher le Clavecin” (published in 1717) describes different methods for improving the fingering, but what Bach did in this respect is very much more important. A sufficient proof of this is that any composition of Couperin, Rameau, or Scarlatti may be executed by Bach’s fingering with comparative ease to the player, while Couperin’s, if applied only to a three-part fugue of Bach, will be found wholly insufficient, and the performance impracticable. Several French critics, and others, have asserted that Bach copied his system of fingering entirely from Couperin; but the reply to this is that Bach was thirty-two years old in 1717, and was then known far and near as the best performer of his time; and it was in that year the famous French player Marchaud left Dresden hurriedly to evade comparison with him! Bach’s system of fingering remained for a time a secret with his sons and pupils, until Emanuel Bach, and later Forkel and Griepenkel, made it public.

As Bach’s fingering is nearly the same as that we now use, a comparison with those that Bach found will not be without interest: I will therefore append them, with the authorities from which I have taken them.\* That his

treatment of the clavichord, for neatness, elegance, roundness, and beauty, far surpassed anything that had been heard before, is proved by time; in fact, his style is the real basis, in the best sense, of our modern way of playing. As Mozart’s playing is described, we find it resembling that of Bach, as little movement as possible being permitted of the fingers, which were rather bent inwards than raised after having touched the keys. To our present notions, distinctness could have been scarcely possible, yet Bach must have had crispness in his touch, as he gave one of his pupils this advice: “that the tones should resemble balls ranged on a string, touching each other, but never adhering together.”

If not directly, it may be claimed for Bach to have indirectly brought about improvements in making the piano. After the organist C. P. Schröter had invented the “flügel,” as the grand piano is called in Germany, at Nordhausen, in 1717, the celebrated Gottfried Silbermann made some of these instruments, and showed them to Bach, who, with his usual frankness, indicated their weak points, finding fault with the weakness of the treble, the heaviness of the touch, and so on. Silbermann, offended by his remarks, was for a time hostile to Bach; but recognising afterwards that he was right, and being a clever and ambitious man, succeeded in overcoming the blemishes, and had the satisfaction of being ultimately praised by Bach for his success.

We thus find Johann Sebastian Bach in each branch of his art an accomplished, earnest, and noble artist. As a man he was amiable and kind, despising ostentation and free from egotism, although honoured by princes and the distinguished men of his time. In the presence of inferior artists he was modest and unassuming—vanity and pride were unknown to him. Among his many virtues were tolerance of the shortcomings and a kindly appreciation of the merits of others. A faithful and loving husband, a strict but kind father, a painstaking and ever-encouraging teacher, and a devoted Christian, he fulfilled with scrupulous care his duties as a loyal citizen, and was respected and revered by all who knew him. He was and will remain a model as an artist and a man. As to his music, play one of his great fugues, try one of his sublime organ toccatas, or let your eyes wander over the vast fields of beauty with which the double choruses in his grand St. Matthew Passion are spread, and you will agree with Goethe, who said—

“Mir ist es bei Bach, als ob die ewige Harmonie sich mit sich selbst unterhielte.”

(To me it is with Bach as if the eternal harmonies discoursed with one another.)

E. P.—R.

One year later, by “Anonymous,” Augsburg (six editions, the last 1731):—

Ascending.  
C D E F G A B C D E F G A B C  
Right hand... 1 2 3 2 3 2 3 2 3 2 3 2 3  
Left hand ... 3 2 1 3 2 1 3 2 1 3 2 1 3  
Descending.  
C B A G F E D C B A G F E D C  
Right hand... 3 2 1 2 1 2 1 2 1 2 1 2 1  
Left hand ... 3 2 1 3 2 3 2 3 2 3 2 3 2

Mattheson, in his “Kleine Generalbass Schule,” Hamburg, 1735, gives it in the following way:—

Ascending.  
C D E F G A B C D E F G A B C  
Right hand... 2 3 2 3 2 3 2 3 2 3 2 3 2  
Left hand ... 2 1 1 1 1 1 1 1 1 1 1 1 1  
Descending.  
C B A G F E D C B A G F E D C  
Right hand... 4 3 2 1 2 1 2 1 2 1 2 1 2  
Left hand ... 1 2 1 2 1 2 1 2 1 2 1 2 1

It is most astounding that for nearly two centuries the mode of fingering scarcely changed, as we find the same in the “Orgel und Instrumenten-Tabulatur, by Amerbach, 1571.

\* In Daniel Speer’s “Musikalischen Kleeblatt,” Ulm, 1867, we find:—

Ascending.  
C D E F G A B C D E F G A B C  
Right hand... 2 3 2 3 2 3 2 3 2 3 2 3 2  
Left hand ... 1 2 1 2 1 2 1 2 1 2 1 2 1  
Descending.  
C B A G F E D C B A G F E D C  
Right hand... 1 2 1 2 1 2 1 2 1 2 1 2 1  
Left hand ... 2 3 2 3 2 3 2 3 2 3 2 3 2



## THE "TONIC SOL-FA REPORTER" AND OUR JULY ARTICLE.

THE *Tonic Sol-fa Reporter*, the acknowledged organ of this system, in its numbers for July 15th and August 1st, has devoted two papers to a notice and discussion of the article which appeared in these columns relating to their method. As we have reason to believe that some interest was taken by our readers in that article, we think they will like to know what the Sol-faists themselves say on the subject, and we therefore propose to quote, and where necessary to reply to, the remarks of the *Reporter*.

The first of the two papers is devoted to a quotation of those passages which are to the taste of the Sol-faists, comprising the greater part of the first page of our article. As there is no difference of opinion on these matters, it is needless to dwell on them. But in the *Reporter* for August 1st the points in which we differ from Sol-faists are discussed, and it is to this article that we propose to direct our attention. It is stated therein that we make two "objections" to the Sol-fa movement—first, the presumed hostility to the common notation, and, second, the application of the method to finger-board instruments. Now it is not worth while to dispute about words; but, in point of fact, we made no "objection" to either. Sol-faists, if they choose, can oppose the ordinary system—we do not object; they will not hurt us, only themselves; and as to instrumental music, we only doubt the convenience of the notation—we do not "object." If a man chose to travel from London to Bristol by way of Birmingham, we should not object; we should simply say that he gave himself a great deal of needless trouble.

But to pass from merely verbal questions. The *Reporter* quotes, with reference to instrumental music, the whole of the paragraph in our article which begins at the end of page 83 with the words "Of late attempts have been made," &c., and comments upon it as follows:—

"Our instrumental movement has been hindered by the want of sufficient printed music to carry on the work of the student. But it has proved far more successful than we expected, and we are steadily accumulating a sufficient collection for the purposes of the learner. We are glad that the RECORD allows the probable usefulness of our method as applied to the violin and other instruments depending on the ear. We ourselves, years ago, doubted its application to the piano, on the ground that the direct correspondence between a certain absolute pitch-note on the piano and a certain place for that note on the musical staff was simple and unmistakable, and therefore a valuable help to the learner. We did not see then that it carried the mind away from the structure of music to the structure of an instrument. One pupil after another began to apply our method to the piano, and insisted on playing in one key as easily as in another. Our pupils were so accustomed to carry the sense of key-relationship in their minds, that they could not endure to play the piano without it. This sense of key-relationship has thus proved to us to be a far more important educational help than that correspondence of finger-board and staff which we have just referred to. As to the difficulty of playing rapid passages from a Tonic notation, our first pianoforte pupil solved it. She said, 'I prefer the Sol-fa notation to the other because I can see the accents better; I can recognise the chords on which the rapid passages are constructed more clearly, and this being the case, I can remember a page of music more easily.' In this faculty of remembering long pieces of pianoforte music, the structure of which she had once mastered, this young lady greatly excelled. We are persuaded that the adoption of this plan in schools generally would make the study of the pianoforte an intelligent joy instead of a degrading drudgery. But boarding-school prejudice is nearly as hard to conquer as musicians' prejudice, so that we shall have a long fight."

"But our case may be made still stronger. It is incessantly dinned into our ears that Sol-fa notes are on a dead level, while the common notation is pictorial, and upon that is founded the assumption that the latter is preferable for playing rapid passages at sight. We confidently affirm, however, that rapid passages of unusual difficulty are never played at sight by learners. They are laboriously analysed, and at first so slowly played that one measure frequently becomes half-a-dozen. This is notably the case with the RECORD's

own example, Thalberg's 'Home, Sweet Home,' a piece which certainly no school-girl ever played at sight. Here the pictorial argument is sadly at fault. By the sudden insertion of the treble clef in the middle of an arpeggio for the left-hand part, a note which is really a minor third above the previous one looks as if it was an octave and half below, and this intelligible process is repeated sixteen times in one page! It produces, amongst other results, the striking pictorial effect of notes nearly two octaves apart being written on the same lines, or as the RECORD would have it, on a 'dead level.' Besides this, there occurs at least eight times in the piece a brilliant flight of more than thirty 'quadruple quavers,' which should be in the pictorial shape of a cone. But, unfortunately, just as the brilliancy is reaching its climax, the notes fall suddenly down, and are ordered to be played an octave higher by the mark '8va.' Thus the beautiful pictorial shape collapses, like a house with its pointed gable smashed in. We might point out the further defect of the melody being mixed up with the arpeggios, and moving from bass to treble and from treble to bass, so that it becomes impossible to follow it at sight. These things occur in a piece known to almost every school-girl, and certainly to every teacher. The Editor of the RECORD could scarcely have furnished us with a more striking example. Who, after this, will affirm that the common notation is pictorial?

"Now, for our Tonic Sol-fa notation we have never claimed that it is pictorial, except in the second degree—that is, through the memory of the three keys of the modulator and their related minors printed in the mind's eye. But we do claim that such a picture of musical truth, even seen through the glass of memory, is better far for teaching purposes than a direct picture so imperfect and contradictory as that we have described. The teacher knows that such passages have to be analysed, slowly spelt out and mastered before they can be properly played, and we have no hesitation in saying that for this purpose our Tonic Sol-fa notation is immeasurably superior to the old."

Now the *Reporter* here states that the ordinary notation "carries away the mind from the structure of music to the structure of the instrument." Of course it does, to a certain extent; and we should very much like to see any one who ever learned to play the piano without thinking of the construction of the instrument. It is upon this that the entire system of fingering depends. We do not by any means maintain that it is the only thing to be considered; but it is one, and one of the most important. Again, the writer talks of "carrying the sense of key-relationship in the mind." But that this can also be done from the ordinary notation is virtually admitted in another part of this very article in the *Reporter*, where the writer says, "We do not know of any single music method which is teaching half as many Englishmen to read the common notation as our own." The remark about "seeing the accents better" is no doubt correct, and was a point that we had overlooked. As to the chords, we say that on the piano there is no advantage in recognising them merely as such, because the same chord will be fingered in different ways according to circumstances. And as to the mere reading of the notes, a chord can be seen quite as easily in the ordinary notation as in the Tonic Sol-fa. With a remark that follows, as to their having "a long fight" before the method is generally adopted in schools, we are quite inclined to agree.

We next come to what the *Reporter* calls the "pictorial" illustration. Now, without meaning anything offensive, we must say that it is simply absurd to carry the argument to a length to which no musician in his senses would think of going. We still maintain that to a great extent it is "pictorial" (to use the *Reporter's* expression); though, of course, as music is written on a staff of only five lines, certain modifications are necessary to make it easier to read. And any pianist knows that the points urged against us in this extract, the change from the bass to the treble clef, and the marking passages with an "8va," so far from making the music harder, make it far easier. The article says, moreover, "We confidently affirm, however, that rapid passages of unusual difficulty are never played at sight by learners." Now this has

really nothing whatever to do with the point in question. We said nothing about "rapid" passages, nor "unusual difficulty," nor "learners." What we spoke of was the constantly occurring case in which a piece of music (not necessarily a difficult piece) is to be played at sight—whether by a professor or an amateur, a finished player or a beginner, matters not. We said before, and we repeat it emphatically in the very same words, that the position of the notes on the staff is a great assistance to the player. To say that learners never play very difficult passages at sight is no answer whatever. Our reference to Thalberg's "Home, sweet Home" was (as our readers will see) not in relation to this point at all, but as an illustration of our chief objection to the notation for pianoforte music—its cumbersomeness. This point the *Reporter* has (we think prudently) left altogether untouched.

The first part of the *Reporter's* article (which we have deferred noticing, as it refers to the last part of ours) quotes the last two paragraphs of our paper, which referred to the injudicious hostility of certain Sol-faists to the ordinary notation. On this subject the following remarks are made :—

"It is difficult to make musicians understand that when they hear Tonic Sol-faists speaking against the common notation, they are speaking against it as an *instrument of instruction*, and not as a storehouse of music. We call it the "common" or the "established" notation quite as frequently as the "old" notation. We are continually training our pupils to master this notation. We do not know of any single music method which is teaching half as many Englishmen to read the common notation as our own. Our singers are to be found in all the great choruses and choirs, and they are recognised as the most reliable sight-singers in those choruses. Novello's *Musical Times*, Hullah's *Singer's Library*, and other such publications, are in frequent use in Tonic Sol-fa classes. Our students have taken nine out of the last ten prizes in the common theory of music, granted by Mr. Hullah in connection with the Society of Arts. It is rather too bad that while we are thus working in a kindly spirit, and with great success for musicians and musical publishers, that we should be constantly treated by them as enemies of the established notation. We know that there are narrow prejudices in all professions; but certainly the narrowest prejudice, and the bitterest of all, is to be found among musicians. We need not here enlarge upon our grounds for thinking that this notation is too complicated to answer well as a means of teaching musical truth, and that it compels the instructor to occupy a large part of his early lessons in teaching notation instead of teaching music. Every one who understands the art of education will see this at once."

Now to this we reply, first, that the complaint made in this extract that Sol-faists are constantly treated as enemies of the established notation, entirely ignores the qualifying clause "only of a certain section," which we took particular care to insert; and, secondly, that our impression was derived *solely from Sol-faists themselves*. We have within the last few years come into contact with many of them on various occasions, and we have no doubt as to the correctness of the statement that there is, or at all events was up to a very recent date, a certain section who were strongly opposed to the ordinary system. If that opposition exists no longer, so much the better.

But there is one passage in the above extract to which we cannot forbear more particularly adverting. It is the following :—"We know that there are narrow prejudices in all professions; but certainly the narrowest prejudice, and the bitterest of all, is to be found among musicians." We had been cherishing the fond illusion that our article was tolerably free from prejudice. We had been assured from several quarters that it was a very fair one; nay, more, a Sol-faist himself had written to us, thanking us for it as being "kind and just;" and therefore, when we read that gentle comment upon it, we were considerably startled. We do most emphatically protest against it, as utterly unwarrantable, and altogether uncalled for. So

far from being prejudiced, our only object, as we distinctly said in our article, was to remove prejudice. We can only account for the attack by supposing that our Sol-fa friends cannot bear to have it hinted that their system is not perfect; and if we were disposed to retort, we might say that that single sentence showed more bitterness than the whole of our paper contained. To be favourable to the system apparently pleases Sol-faists little better than to oppose them. They may not inaptly be compared to those cats of uncertain temper whom it is equally dangerous to stroke the right way and the wrong. For the future we shall certainly leave them to fight their own battles!

\*\*\* Since writing the above article we have seen the *Reporter* for August 15th, containing a letter we wrote to the paper on the subject of their article, and a note by the Editor to the effect that the remarks about "bitter prejudice" had no reference to ourselves, but were suggested by what we said on the subject. We most willingly accept the disclaimer, as we feel sure such remarks were not applicable, though from the connection in which they occurred, we certainly supposed, as we think any one else would do, that they were intended for us; and are happy to close the discussion at peace with those for whom, however we may differ from them in opinion, we entertain a sincere respect.

#### ON HARMONICS.

BY W. S. B. WOOLHOUSE, F.R.A.S., ETC.

IT is well known, both by theory and experiment, that a stretched musical cord or string may be caused to vibrate in various ways. The ordinary and most simple species of vibration is when at every instant it assumes the figure of a regular harmonic curve without any change of flexure throughout its length. These ordinary vibrations occupy the whole length, and are those that produce the FUNDAMENTAL note of the string.

Another mode of vibration takes place when the string divides itself into a number of equal parts, and each and every two adjacent portions vibrate simultaneously and independently in opposite directions, so as to keep the nodal points, or points of division, stationary, by always maintaining an equilibrium at those points. The tones produced by vibrations of this description are HARMONICS.

When the string is vibrating wholly throughout its length and producing its fundamental note, it is generally at the same time subdivided into various portions, each of which is vibrating independently in the manner described, and producing an harmonic sound. The mathematical theory of the motion of a stretched musical cord establishes the remarkable fact, that any number of vibrations of different kinds that can be communicated and sustained separately, may be communicated and sustained simultaneously. Hence we perceive the reason why the fundamental notes, especially those of large strings, such as belong to the pianoforte, violoncello, and contra-basso, are usually accompanied with harmonic sounds, which are more or less sensible to the ear according to the strength or weakness of the vibratory agitation of the portions into which the string has divided itself. They are most readily communicated by a sudden action on the string near to one of its extremities, and, therefore, always accompany the tones of the pianoforte, particularly those of the lower strings.

The great variety in the different musical instruments as to the specialities in the quality of tone and, in general, the particular clang of a note, are due entirely to the different modes of vibration; and, in each case, the

peculiarities of tone principally depend on the mixture of harmonic sounds with which the fundamental note is so closely allied. The accompanying harmonic sounds have a powerful influence upon the quality of tone, and they are usually found to ring in the ear immediately after the fundamental note has subsided. The harmonic sounds of a string may be modified considerably by a suitable adaptation of the method of communicating the vibrations. When the string is struck by the action of a hammer, or put in vibration by the application of a bow, if the attack be made at a point which would form a nodal point to any harmonic, that particular harmonic will necessarily be excluded from the general clang of the string. Harmonic sounds are most powerfully excited when the string is acted upon near the end, and *vice versa*. Pianoforte-makers in general have ultimately found by experience that the most satisfactory tone is produced when the point against which the hammer strikes is from  $\frac{1}{4}$ th to  $\frac{1}{5}$ th of the length of the string from its extremity. By making the point at which a node might be formed that on which the hammer falls, the possibility of the corresponding harmonic sound coming into play is absolutely excluded, and its detrimental influence thereby most effectually prevented.

Harmonic sounds are distinguished from the ordinary fundamental musical sounds by a peculiar character of melodious softness, which may be accounted for by the circumstance that the nodal points are free from the rigidity that exists at the extremities of strings firmly fixed. The positions of these nodal points, or nodes, or extremities of the vibrating subdivisions, are simply modified by the natural counteraction and equilibrium of directly opposite tensions; but the ends of strings, when producing the ordinary or fundamental notes, are so tenaciously and firmly fixed as not to admit of the slightest degree of movement. Harmonic sounds are powerfully heard in the ringing of bells, and are also produced on wind instruments, such as trumpets, French horns, organ-pipes, &c., by varying the force of the injected air; and on the flute by different degrees of contraction in the lips of the performer.

As all harmonic sounds produced by a string arise from the vibrations of the various aliquot parts of the total length, they are wholly comprised in the ratios  $\frac{1}{2}$ ,  $\frac{1}{3}$ ,  $\frac{1}{4}$ ,  $\frac{1}{5}$ , &c. In general, when a string is lightly touched at any point, and put in motion with the bow, it will divide itself into the least possible number of equal parts, in such manner that the point where it is touched shall be one of the points of division; but if the bow should happen to fall on one of the other points where the string would otherwise be disposed to divide itself, the effect would, of course, be neutralised by such interference, and the result would only be a confused and unmusical sound. When the string is lightly touched at the distances  $\frac{1}{2}$ ,  $\frac{1}{3}$ ,  $\frac{1}{4}$ , &c., of its total length, it will be caused to vibrate harmonically according to 2, 3, 4, 5, &c., subdivisions, and the rates of vibration will be respectively in proportion to these numbers. We shall here lay down the exact intervals of all these harmonics in relation to the fundamental note of the string. These intervals are in every case calculated by the following rule:—

*Rule.*—Divide twelve times the logarithm of the number of subdivisions by the logarithm of the number 2 (.30103), and the quotient will be the number of mean semitones in the interval of the harmonic, reckoning, of course, twelve mean semitones to every octave.

In the following extensive table of harmonic intervals they are carried up to the completion of seven octaves, or 129 divisions, as such table will be extremely useful for many purposes. It will serve to determine at once every other interval when the ratio is known, and it will be of

great assistance hereafter in the discussion of the roots of harmonic combinations in their relation to the theory of music.

TABLE OF HARMONIC INTERVALS.

Number of Subdivisions.	Interval.		Key of C.		Number of Subdivisions.	Interval.		Key of C.	
	Octave.	Mean Semitones.	Note.	Variation.		Octave.	Mean Semitones.	Note.	Variation.
1*	I	7.02	C	+ .02	65	VI	0.37		
2*	II	3.86	E	— .14	67	"	0.79		
3*		3.69			69	"	1.30		
4*	III	2.04	D	+ .04	71	"	1.80		
11		5.51			73	"	2.28		
13	"	8.40			75	"	2.75		
15*		10.88	B	— .12	77	"	3.20		
17*	IV	1.05	C#	+ .05	79	"	3.64		
19*	"	2.97	D#	— .03	81*	"	4.08		
21	"	4.71			83*	"	4.50		
23	"	6.88			85*	"	4.91		
25	"	7.73			87	"	5.31		
27*	"	9.06	A	+ .06	89	"	5.71		
29	"	10.30			91*	"	6.09		
31	"	11.45			93	"	6.47		
33	V	0.53			95	"	6.84		
35	"	1.55			97	"	7.20		
37	"	2.51			99	"	7.55		
39	"	3.42			101*	"	7.90		
41	"	4.29			103	"	8.24		
43*	"	5.11	F#	— .10	105	"	8.57		
45*	"	5.90			107*	"	8.90		
47	"	6.65			109	"	9.22		
49	"	7.38			111	"	9.53		
51*	"	8.07	G#	+ .07	113	"	9.84		
53	"	8.73			115	"	10.15		
55	"	9.38			117	"	10.44		
57*	"	9.99	A#	— .01	119	"	10.74		
59	"	10.59			121*	"	11.03		
61	"	11.17			123	"	11.31		
63	"	11.73			125	"	11.59		
					127	"	11.86		
					129	VII	0.13		

TRUE DIATONIC INTERVALS.

Minor 3rd	3.16 mean semitones.
Major 3rd	3.86 " "
Fifth	7.02 " "
Minor 6th	8.14 " "
Major 6th	8.84 " "

In the column of the table containing the "Number of Subdivisions" all *even* numbers are omitted, because these can always be taken out as easily from a suitable *odd* number, by merely doubling and placing the interval an octave higher. The numbers distinguished by an asterisk (\*) are the only harmonics that can be considered as sufficiently near the chromatic scale to obtain a musical interpretation. It is somewhat curious to observe that they are nearly all of them combinations of the numbers 3, 5, 17, 19. We shall find that the numbers 17 and 19 play an important part in the more complicated progressions of musical harmony.

### THE CURATE AND THE ORGANIST.

[The following correspondence, which we reprint from the *Liverpool Daily Courier* of the 14th ult., is, we think, of more than merely local interest, as bearing on the relations between clergy and organists. We therefore make room for it in our columns. We prefer to express no opinion on the matter; but think it will not be difficult for our readers to form their own conclusions.—ED. M. M. R.]

"THE REV. BROOKE LAMBERT AND MR. J. J. MONK.  
"TO THE EDITOR OF THE 'DAILY COURIER.'

"SIR,—The organist of St. Ann's Church, Rainhill, Mr. J. J. Monk, having been abruptly "dismissed" from his office by the new curate in charge, the Rev. Brooke Lambert, and the circum-



stance having given rise to a good deal of ill-feeling in the parish, and as I believe there is some misapprehension abroad as to the facts of the case, I send you, with Mr. Monk's permission, copies of the several letters which have passed between the two gentlemen since Mr. Lambert's advent to Rainhill, and I shall feel much obliged by their publication in your next issue.

"The taste displayed by Mr. Monk in the selection and playing of the music used in the church may have been, as Mr. Lambert's letters suggest, more artistic than ecclesiastical; and probably Mr. Monk would have done wisely if he had arranged with Mr. Lambert as to a substitute during his absence, before leaving for his holidays. Something might be said on both sides on each of these points, neither of which I care to discuss. But be these things as they may, when it is remembered that Mr. Lambert has been in the parish only six weeks, and that when his first letter to Mr. Monk was written he had officiated in the church on but one Sunday, the course which he has taken will appear scarcely a justifiable one.

"With regard to the good taste, good feeling, dignity, and courtesy exhibited in Mr. Lambert's letters, I leave the letters to tell their own tale, and your readers to form their own opinions.—Yours, &c.,  
"Rainhill, 5th August, 1871."

"ZAMBRA."

"Rainhill, Prescot, 30th June, 1871."

"MR. MONK,—I have chosen the following hymns for Sunday next. . . . I think that the music should be arranged not so much for the teaching of the choir as for the purpose of obtaining general congregational singing. It will therefore be better to sing the Canticles to musical services only on the last Sunday in the month. On other Sundays you will be good enough to play only single or double chants, choosing those best known to the congregation. If any special occasion should arise, you can confer with me, and I will endeavour to meet the wishes of yourself and the choir. I shall be obliged if you will discontinue the practice of playing immediately after (before) the sermon text is given out.

"BROOKE LAMBERT."

"Rainhill, Prescot, 3rd July, 1871."

"MR. MONK,—If you are to continue to discharge the duties of organist, the service must be conducted very differently to that of yesterday. The innumerable variations you played to every chant and hymn tune not only embarrassed your choir, who were once or twice quite thrown out, but rendered it impossible for the less musical part of the congregation to join in the singing. In future the chants and hymn tunes must be played as they were played at the practice on Friday, and without variations. The Kyries in the Communion service were not played as at the practice, but were interspersed with variations which might be fitting in a concert-room, but were exceedingly indecent in a church. The Kyries must in future be played simply. The organ is to lead the singing in church, and is not to be used to illustrate the fancies of the organist. The voluntaries played after the morning and evening services whilst the congregation were leaving their seats were totally unfitted for use on such occasions, and were calculated to disturb the devotional feelings of the congregation. The voluntaries must for the future be selected from the sacred oratorios, or such like music. As I regret to find that I cannot rely on your taste in such matters, I must ask you to be good enough to give me the names of the voluntaries you propose to play before and after the services on the Friday week before you play them, i.e., when I give you the hymns for the same day. I asked you on Friday last to discontinue a flourish which was played just before the sermon. On Sunday I noticed that after the Amen in the Benediction, both at morning and evening service, you introduced a flourish lasting some half-minute or more. This must also be discontinued; it disturbs the devotions of the people at a time given to private prayer. It is also quite unusual. In future, you will play all the Amens as nineteen out of twenty organists play them, i.e., without any flourish whatsoever. Indeed, in asking you to make these alterations, I am setting up no standard of taste of my own, but am simply asking you to do what is done in other churches, and to discontinue what would be rejected as irreverent elsewhere. You will be good enough to let me have in writing as soon as possible your promise to conduct the service in the way I have presented.

"BROOKE LAMBERT."

"Mr. Monk presents his compliments to the Rev. Brooke Lambert, and begs to inform him [that] he is in receipt of his communication. As Mr. Monk will be away from Liverpool [for] the next four Sundays (during which time his friend Mr. Clarke will officiate at the organ), he thinks an interview on his return with the Rev. Brooke Lambert might be more satisfactory than at present.

"Liverpool, 5th July, 1871."

"Rainhill, Prescot, 6th July, 1871."

"MR. MONK,—You must be aware that you have no right to absent yourself from your post without leave duly asked and obtained. If you have obtained such leave from Mr. Clay, please inform me of it. I cannot accept your friend as a substitute without proof that he is a qualified organist. Unless you satisfy me on these two heads, you will absent yourself at your own risk. Your letter is very unsatisfactory. In answer to my request for a written promise that you would conduct the service as I wished, you propose an interview at your own convenience, a month hence. You will consider your engagement as organist of Rainhill to be at an end in three months from this date.

"BROOKE LAMBERT."

"Mr. Monk presents his compliments to the Rev. Brooke Lambert, and begs to acknowledge the receipt of his communication dated the 6th inst. During the years Mr. Monk has officiated as organist and choirmaster at different churches, he has never asked for leave to go away, it always being an understood thing that as long as an efficient substitute is provided the organist is at liberty to absent himself. Mr. Monk, of course, expected to find the same gentlemanly feeling at Rainhill as elsewhere. As to the second head, Mr. M. need only refer the Rev. B. Lambert to the members of the choir and the congregation as to Mr. Clarke's fitness, feeling assured that if the Rev. Brooke Lambert is not able to judge [for] himself, he will find everybody able to speak in high terms of Mr. Clarke's playing, &c.

"Matlock Bath, 11th July, 1871."

"Rainhill, Prescot, 11th July, 1871."

"MR. MONK,—You have not thought fit to take any notice of my letter of the 6th instant, and have absented yourself without leave from your duties as organist. I have to inform you that you are no longer organist of St. Ann's, Rainhill, and enclose a formal notice to that effect.

"BROOKE LAMBERT."

"To MR. JAMES J. MONK, organist of St. Ann, Rainhill.—You having misconducted yourself by absenting yourself without reasonable cause, and without proper authority, from your duties as organist of the said church, on Sunday, the ninth day of July, 1871, I hereby give you notice to terminate your engagement as organist, at and from the date of this notice.

"Dated this eleventh day of July, 1871."

"W. L. CLAY, Vicar of the said Church,  
by BROOKE LAMBERT, acting as agent for and on  
behalf of the said W. L. Clay."

"I have left a note, of which the above is a copy, at your house, 102, Chatham Street; but as I think you may like to make arrangements for the future, I lose no time in forwarding you a copy."

"Mr. Monk presents his compliments to the Rev. B. Lambert, and begs to acknowledge his communication of yesterday containing [notice of] his dismissal as organist and choirmaster of St. Ann's Church, Rainhill, for misconduct. Mr. Monk is not aware of any misconduct on his part, and has not absented himself without reasonable cause. Mr. M. therefore disputes the dismissal, and begs to inform the Rev. Brooke Lambert that Mr. Clarke will continue to officiate for him till he returns to town. If the Rev. B. L. has still any doubt as to Mr. Clarke's fitness and ability, Mr. Monk begs to refer him to the Rev. F. W. Willis, late curate in charge of St. Ann's.

"Bonsall, Derbyshire, 12th July, 1871."

"Rainhill, Prescot, 14th July, 1871."

"MR. MONK,—I have to acknowledge letters from you dated the 11th and 12th. With regard to the second letter, you will find, if you look carefully at the notice, the word "misconduct" interpreted by "absenting yourself without reasonable cause, and without proper authority." The counts are not two, but one. I trust you will not have to put to a legal test the question whether my interpretation of "reasonable cause" or yours be the right one. Whatever may be the custom as to leave-taking, I am sure that it is the universal practice for all engaged in common work, whether as equals or subordinates, to ask as a matter of courtesy whether their absence at such a date will be inconvenient. Not only did you not do this, but to my remonstrance you paid no notice for so long a time that I had meanwhile sent you a formal notice of dismissal. I do not wish to press matters too harshly, and I will withdraw the notice of dismissal and revert to the three months' notice, if you will send me the promise for which I asked in my letter of the 6th, to which no proper answer has yet been returned. If I do not

receive this by the morning of Wednesday in next week, I shall proceed to advertise the appointment as vacant. I had written to Mr. Clarke to inform him that I could no longer recognise him as your substitute, and he has most kindly promised to play as a volunteer on Sunday next.\* This settles the matter for the present; but I must remind you that legally the freehold of the church is vested in the vicar, and, in his absence, I only, as curate in sole charge, have a right to give access to the organ.

"BROOKE LAMBERT."

"Mr. Monk presents his compliments to the Rev. Brooke Lambert, and begs to acknowledge his communication dated the 14th instant. If Mr. Monk had been aware that the Rev. Brooke Lambert had wished to be consulted as to his absenting himself, he, of course, would have consulted him; but he simply did what he has always done before, even at Rainhill; and the Rev. B. Lambert seems to be unaware that, as a professional man, Mr. Monk can only go away in his vacations; also that, like other people, he requires change of air to help him to go through half a year's work. Mr. Monk had domestic affairs to keep him at home altogether, but having been unwell, he was forced even to put those aside, and take some relaxation to fit him for his duties when he resumes his practice. If this is not a 'reasonable cause,' Mr. Monk is at a loss to know what would be. As to the proper authority, Mr. M. has explained that it was purely a mistake between the Rev. Brooke Lambert and himself. Mr. Monk has offered to have an interview when he returns about some matters he mentioned in a former communication (what they are exactly Mr. M. has no recollection). He cannot do more than this at the present moment. In the meantime, as the Rev. Brooke Lambert knows, not the slightest harm is done to his notions, whatever they are. Mr. Monk considers a personal interview much more satisfactory in any misunderstanding than written communications.

"Mr. Monk intends returning, if possible, a week earlier than he had made arrangements for, and in any case the Rev. Brooke Lambert will not have to wait long."

"Matlock Bath, 16th July, 1871."

"Rainhill, Prescott, 18th July, 1871."

"MR. MONK,—I think it is a pity that you have not chosen the less abrupt manner of terminating your work here, which I suggested. However, as you do not think fit to accept my terms, I must abide by the decision conveyed to you in my letter of the 11th. I have taken steps to insert advertisements for an organist in the papers, which will appear on Thursday. You can only dispute my decision by legal proceedings. You will be allowed to enter the church to remove any music or other property which may belong to you personally, but you will not be allowed to officiate either at the practice or at any service."

"BROOKE LAMBERT."

"\* From other correspondence it would appear that Mr. Lambert had not correctly interpreted Mr. C.'s reply on the subject.—Z."

## Foreign Correspondence.

### MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, August, 1871.

LONG have I delayed the dispatch of my letter, and only with a deeply sad heart I send you to-day the mournful intelligence of the demise of Carl Tausig. Not quite thirty years of age, the highly-esteemed artist died of typhus, on the 17th of July, at the Jacob Hospital in Leipzig. I cannot help giving expression in our paper to the sorrow I feel at the death of Tausig; that the English public, which, as far as I know, has never had an opportunity of judging of his enormous talent and immense power of execution by hearing him, may at least, from the memoir which we dedicate to him, and which the feeling of the greatness of the artistic loss we have suffered dictates, obtain an idea of the importance of the unfortunately too early deceased.

Tausig was the most accomplished pianist. In possession of a technical execution which nobody besides him and Franz Liszt ever reached, he had the real artistic consciousness of only employing his fingers in the service

of art in its noblest bearing. Free from all the eccentricities of pianists, free from all desire to shine in executing a work at the expense of the composition, Tausig was, on the contrary, the most objective interpreter of the works he performed. He possessed the true understanding of the master-works of every epoch, and could appreciate Scarlatti, Handel, Bach, Beethoven, Weber, Schumann, Mendelssohn, Chopin, &c., each according to his peculiar individuality, and render them accordingly. The pure earnestness of a truly artistic nature prevented his ever introducing any shallow, valueless compositions in his repertoire. He only offered good works, and rendered them in the most perfect manner.

How sad is it that an artist, unique in his way, should be called away after so short a time of working! How few, comparatively, had the good fortune to hear him, to enjoy his artistic performances! Yes, doubly hard this loss strikes us; for Tausig, so unequalled in his lifetime, is now lost altogether to us. Other masters leave to us, when they lay aside their earthly covering, an imperishable inheritance in the productions of their mind. Their soul remains with us; in their works we keep their best part, we live with them, they influence us just as if they were still amongst us. But "Dem Minnen flieht die Nachwelt keine Kränze,"\* the performer's art and power is lost with him, and the tradition of his art is lost after a few generations without leaving any trace. We know what Tausig was to us, and shall always keep a never-dying remembrance of his truly idyllic rendering of Beethoven's and other master-works, but already the next generation will only be able to appreciate him from tales of their elders.

Tausig's life offers the picture of constant endeavours and aspirations after perfection. The only son of the well-known pianist and music-teacher at Warsaw, he was already in his fourteenth year a perfect pianist. Shyly retiring from the enthusiastic praise and well-deserved acknowledgment which were offered to him from all sides, Tausig studied with the greatest perseverance and constancy not only the musical masterpieces of all epochs, but occupied himself in the most earnest and diligent manner with mathematical, acoustical, and philosophical works. In many different fields of science he followed up with the greatest diligence and most severe perseverance every new appearance. Of his understanding, the results of the studies, consisting of a great number of extracts from scientific works of the present time, give a telling and brilliant proof. Perhaps the works he has left behind may bring other fruits of his mind to light; and also for music leave us some lasting memorial of him.

As a man Tausig has often been judged wrongly. Many took him to be cold and repulsive in intercourse, because he was quiet and often abstracted, and went out of the way of stormy, enthusiastic praise, which to him, with his simple manners, was often troublesome. Also the temporary separation from his wife gave opportunity to unpleasant, at times spiteful, comments. As is well known, "Liebt die Welt das Glänzende zu schwärzen und das Erhab'ne in den Staub zu ziehen."† The true, never-shaking attachment of his friends offers the best proof of his honourable and good character, to which every lie and dissimulation was unknown. So we too, silently and mourning, place the wreath of immortality on his tomb, and offer a last bitter farewell with tearful eyes.

The long musical pause of the summer season is coming by degrees near to its end. Signs of soon-returning activity seem to show themselves. After a number of

\* "Posterity weaves no garland for the minstrel."

† "The world loves to blacken the brilliant, and drag the lofty in the dust."



performances without importance by guests, the Opera delighted us in the first days of this month with an excellent performance of *Fidelio*. This is to be followed with worthy performances of the whole of Mozart's operas in chronological order, as they have been composed. These performances commenced on the 17th of this month, and are to continue up till September in quick succession. *Idomeneo* will be the first. The new edition of the whole of Mozart's operas in score, published recently by Breitkopf and Härtel, has been the first cause of these performances.

For the excellence of our Opera company nothing could speak better than that in the whole of Mozart's operas every character will be represented by members of the company.

The Conservatoire opened its classes on the 9th of August. Teachers and pupils begin by degrees to take up their work. The Concert Room will be closed still till the end of September.

Messrs. Schott's Söhne, in Mayence, advertise as soon coming out, *Siegfried*, by Richard Wagner. This opera will form the second part of the Trilogie, *Der Ring der Nibelungen*. We anxiously await the appearance of this work, which, we have no doubt, will be followed by numerous performances at the most important opera-houses in Germany.

#### MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, 15th August, 1871.

THE past month of July has been very dull for all lovers of theatres, especially for the many travellers who were on a visit to the old Kaiserstadt. The two Hoftheater have been closed—no opera, no drama; and even the small theatre in the Josefstadt stands still. The closing of both the Hoftheater at the same time is a calamity, and a great loss too, not only to the theatres themselves, but also for the town, as their representations attract foreigners, and induce them to prolong their stay in town. I told you last that the two largest theatres in the suburbs were occupied by foreign troupes. The one, the French company under the direction of M. Meynadier, in the Carltheater, finished its representations on the 25th of July. The already-mentioned operettas, *La Princesse de Trébizonde*, *La Vie Parisienne*, *Le Canard à trois Becs*, were followed by *La Chanson de Fortunio*, *Le Compositeur Touqué* (libretto and music by Hervé), and some little vaudevilles. The company has left Vienna for Graz. From a commercial point of view, the Italian company under the direction of Franchetti, in the Theater an der Wien, has been more fortunate. The house has been full on every evening—so much, that the direction has signed a new engagement for February next year. Franchetti is also said to settle in Vienna, to found an Italian opera school. Having represented *Otello* and *Il Trovatore*, the third opera was *Crispino e la Comare*, by the brothers Ricci. The same opera was performed some years ago in the Hoftheater, by Mdle. Artôt, Benza and Sige, Calzolari and Everardi, and found but a cold reception; the more so as there was only one member, Signora Benatti (Comare), who distinguished herself as a talented, well-gifted singer. Another opera, *Ione* (dramma lirica in quattro atti di Giovanni Peruzzini, musica di Enrico Petrella), was performed for the first time in Vienna. It would have been better if this miserable composition never had reached the waterless shores of the "Wien." The libretto is painfully founded on Bulwer's "Last Days of Pompeii." The music is weak and tiresome in the

extreme. Among the representatives, Signor Patierno, with his weighty tenor voice, was the only one worth mentioning. The opera was repeated next evening, and then, on the 5th of August, the company took leave with a well-chosen pasticcio.

On the 1st of August the Hof-Operntheater began its representations with *Lohengrin*, Herr Adams in the title rôle. We count since the operas *Schwarze Domino*, *L'Africaine*, *Zauberflöte*, *Rienzi*, *Romeo und Julie*, *Prophet*, *Faust*, *Tell*, *Fra Diavolo*. Two *gastspiele*, Anna Bosse, from Leipzig, as Selica, and Leonore Pauli, from Dessau, as Astrahamante, were of little interest, if any. Mdle. Bosse, formerly for a short time member of our stage, has still a fine voice, but wants dramatic passion; Mdle. Pauli failed in every respect. *Rienzi* was performed, this time, with Herr Adams, who showed again the conscious artist, without making a deep impression. The Opera is still wanting some of its first members, such as Frau Wilt, Mdle. Ehn, and Von Rabatinsky; Herren Schmid and Labat being on their stipulated leave of absence. For the next days we shall have the very interesting *gastspiel* of Herr Betz, from Berlin, who will perform the rôles of Telramund, Don Juan, Wolfram, Fliegende Holländer, and Hans Sachs in Wagner's *Meistersinger*. This opera, not having been performed for a long time, will be the more a treat for the friends of the master of Luzern. The next care of the direction is the ballet *Fantasia*, by Taglioni, which will be represented in full brilliance and splendour on the 18th, being the birthday of the Emperor. London gives its share to it by sending the necessary mechanical ass, as an important part in the argument of the ballet.

The Conservatoire of the Gesellschaft der Musikfreunde has now vacation up to the 5th of October. At the end of the scholastic year there have been the usual Classen-Prüfungen and public Preisconcourse, showing the talents of the best pupils. Prizes, certificates, and silver medals were distributed, and the yearly statement published. We learn by it that 35 professors are engaged at the Conservatoire, and that the institute was visited this year by 445 pupils (225 female and 220 male), of whom 163 are free, and 27 pay half-fees. In the course of the year there were 36 orchestra, 35 chamber-music, and 36 choir practices, two dramatic representations, and 15 evening concert performances. Three of the absolved pupils, having left the school, were directly placed in the musical world as Mdle. Carolina Schmerhofskey, at the Opera in Venice (she began her career with great effect), Mdle. Catherina Prohaska, for the Opera in Hanover, and Josef Maxintsak, as violinist in the orchestra of our Opera-house in Vienna. A most important event was the grant of a yearly subsidy of 10,000 florins by the Government, proposed by the Reichsrath, and sanctioned by the Emperor. How time has changed! remembering the time of the opening of the same school, on the 1st of August in the year 1817, in a hired room, with 24 pupils, with one singing-class, one professor and his substitute; when the least expense was carefully calculated, and every kreuzer thankfully accepted as an alms to that art of which every "wahre Oesterreicher" was yet proudly declaring that no other land could give it a better home!

#### Reviews.

*Sein Schatten (L'Ombre), Komische Oper in Drei Akten.* Musik von FR. VON FLOTOW. Klavierauszug. ("L'Ombre," Comic Opera in Three Acts. Music by FR. VON FLOTOW. Piano-forte Score.) Berlin and Posen: Bote and Bock.

THIS, the latest opera, we believe, from the pen of the composer of *Martha*, was announced for production in this country at Her

Majesty's Opera during the past season, but not given; owing probably to the indisposition of Mdlle. Marimon, who was to have sustained the principal soprano part. It has the peculiarity of being written entirely for four solo voices, without any chorus part. The libretto is very flimsy; the characters are without any marked individuality. The bass, Dr. Mirouet, who seems at first a spiteful scandal-monger, turns out in the end only a harmless, good-natured old gentleman. The other personages are equally insipid; nor is it possible to take a very lively interest in the plot. With respect to the music, the best that can be said for it is that it is well constructed, always pleasing and melodious, and abounding in strongly marked rhythm. Higher praise than this we are unable to award it. There is scarcely a bar from the beginning to the end that is absolutely new; and, though free from actual reminiscences, the general impression left by the music is that one has heard all that kind of thing before. In performance, with good singing and spirited acting, the opera would probably please; but we doubt whether it would have a long run, or add much to its author's reputation. Among the best numbers may be specified the bright and lively overture, the pretty trio (No. 2), the quartett (No. 5), with a florid solo for the first soprano with an instrumental accompaniment, which we should guess to be for a flute, and a very spirited final movement. The finale to the first act also contains some good dramatic writing. The second act is, we consider, the weakest of the three. The best pieces in it are the pretty and ear-catching, though very trivial, air for soprano (No. 7), and a pleasing quartett (No. 9). The third act contains, among other things, a pretty nocturne for two trebles (No. 13); a good, but by no means very original, song for bass (No. 14); and a terzetto (No. 17), which is one of the best portions of the opera. On the whole we consider this work a fair specimen of the light modern French style of writing—pleasing and often piquant, but without any solidity, and of very little real musical value. Of the orchestration, having merely a pianoforte score before us, we are of course unable to speak.

*Requiem, für Soli, Chor, und Orchester, von FRIEDRICH KIEL.* Op. 20. Full Score. Leipzig: C. F. Peters.

*Stabat Mater, für Frauenchor und Solo, mit Orchester, von FRIEDRICH KIEL.* Op. 25. (Stabat Mater, for Female Chorus and Solo, with Orchestra, by FRIEDRICH KIEL. Op. 25.) Full Score. Leipzig: C. F. Peters.

*Te Deum, für Solo, Chor, und Orchester, von FRIEDRICH KIEL.* Op. 46. Full Score. Berlin: Simrock.

THESE works, from the pen of one of the prominent living German composers, whose works are almost, if not entirely, unknown in this country, evidently entitle their writer to an honourable place among modern musicians. Herr Kiel's church music, though not distinguished by any remarkable affluence of melody, is always well and thoughtfully written; his ideas, if not always particularly striking, are invariably dignified and free from triviality. One very promising sign about these works is that the "Te Deum," which from the Opus number we judge to be the latest, is also to our thinking decidedly the best of the three. Next to writing a really good oratorio, there are perhaps few more difficult tasks than to write a good "Requiem." Without attaining either to the poetry of Mozart's setting, or the ecclesiastical dignity and solemnity of Cherubini's—the two works which we consider the models of funeral music—Herr Kiel has produced a work which is worthy the attention of all musicians who wish to know what is being done abroad in the higher class of composition. The opening chorus, the "Kyrie" (in eight parts), the "Sanctus," and the finale are in our opinion the most successful portions of this "Requiem;" but the entire work is marked by distinct individuality of style, good contrapuntal writing, and effective (and never overdone) instrumentation. The "Stabat Mater" is (like most long compositions written entirely for female voices) open somewhat to the charge of monotony of colouring; but the same general characteristics noticed in the "Requiem" are also to be found here. The "Te Deum," as already mentioned, is, we think, superior to either of the other works. Not only is the individuality of style more pronounced, but the subjects themselves are more interesting. It opens with a broad and massive chorus in D, common time. To this succeeds a very effective quartett and chorus, "Te Gloriosus" in G, 3-4 time. Without specifying each movement of the work, we may mention the short duet, "Te ergo quaesumus," the chorus "Per singulos dies," with a long and very original prelude for wind instruments, and the concluding fugue on two subjects, "In te, Domine, speravi," as being excellent. In conclusion, let us add that Herr Kiel is entirely free from the besetting sin of modern German composers—extreme length. He appears to know when he has said enough, and never spoils his music by undue prolongation. Some of his chamber

music—piano trios, &c.—which has been submitted to us for review, we shall notice in a future number.

*Symphonies de L. van Beethoven. Partition de Piano, par F. LISZT.* 2 vols. Leipzig: Breitkopf & Härtel.

It would be an interesting and not altogether unprofitable work, to compare the different arrangements or transcriptions of Beethoven's symphonies which have been published for the piano. Among the various musicians whose arrangements have attained more or less of popularity may be mentioned Hummel, Czerny, Kalkbrenner, Markull, and Winkler. It was only to be expected that when so distinguished a pianist as Liszt took them in hand, he should produce something quite *sui generis*, and altogether distinct from the versions that had preceded his. And such is actually the case. Liszt is greater as a transcriber of other men's works than as an original composer; and the way in which he has reproduced these master-works on the piano is something marvellous. It need scarcely be said that the arrangements are intended for advanced players; still, though none but expert pianists can essay them with any hope of success, there are no insuperable difficulties to be met with, and nowhere, even in the fullest passages, are effects attempted which are out of the reach of the piano. The transcriptions of the "Eroica" and C minor symphonies may be especially mentioned as remarkable for fulness and richness.

Another particularly noteworthy feature of these arrangements is their fidelity to the original score. Those who expect to find here any of Liszt's brilliant, and at times eccentric, embellishments of the text will be disappointed. In the instances occasionally to be met with where the orchestral figure has been modified to suit the piano, the original form of the passage is given above in small notes; and a similar plan has been adopted in those cases where it was impossible to compress the whole score within the grasp of two hands—the omitted portions being printed above the text. The instrumentation is also carefully noted throughout; and to those who have not the full scores, or who having them are unaccustomed to score-playing, this edition of the symphonies will be found invaluable. It should be added that though, as we have said above, they are by no means easy, they are still far less difficult than some of Liszt's larger fantasias. We have no hesitation in pronouncing them decidedly the best arrangements of these grand works as yet published.

*Requiem für die Gefallenen Krieger, für vierstimmigen Männerchor, mit Begleitung von 4 Hörnern, Contrabass, und Pauken, von CARL REINECKE.* Op. 103. No. 2. (Requiem for the Fallen Warriors, for four-part Male Chorus, with accompaniment of four horns, double-bass, and drums, by CARL REINECKE. Op. 103. No. 2.) Leipzig: F. Kistner.

WHATEVER Herr Reinecke writes is characterised by musicianly skill and artistic feeling. This little work is nothing more than a somewhat lengthy part-song for male voices. The accompaniments are chiefly in unison. The combination of instruments employed is novel, and very effective in giving a sombre colouring to the whole. The piece is marked "Im Zeitmaass eines Trauermarsches" (in the time of a funeral march), the march rhythm being principally maintained by the *pizzicato* of the double-bass, and the drums. The middle portion of the work contains some very effective modulations, and the enharmonic changes which bring back the principal subject are skilfully managed. Very interesting, too, is the art with which, by the judicious use of such limited resources, the composer has managed to avoid monotony of tone-colour. In this respect the small score is quite a study. Owing partly to the nature of its subject, and partly to the scarcity of male-voice choirs in this country, we cannot predict for this little work any extensive popularity here, but we have thought it worthy of notice in these columns on account of its intrinsic merits.

*18tes (E moll) Concert für die Violine, zum Concertvortrag mit Bogenstrichen, Vortragsszeichen, Cadenzzen, und Pianofortebegleitung versehen von F. HERMANN, componirt von R. KREUTZER.* (18th Concerto, in E minor, for the Violin, composed by R. KREUTZER, arranged for concert performance, with marks of bowing and expression, cadenzas, and pianoforte accompaniment, by F. HERMANN.) Offenbach: J. André.

RUDOLPH KREUTZER is a composer who is now chiefly known by his studies for the violin, which rank among the best that have been written for that instrument. Besides his numerous concertos, &c., he was the composer of several operas, the overture to one of which, "Lodoiska," was formerly very popular, and is frequently to be met with in old music-books. Its principal subject has been trans-

planted into the "Lancers" quadrille, though probably few of the thousands who are familiar with the air are aware of the source from which it is taken. The composer's name has also been immortalised by the dedication to him of one of Beethoven's finest sonatas for piano and violin—the so-called "Kreutzer-sonata." The concerto now before us is admirably written for the principal instrument, and in the hands of a good player would be very effective. It displays more talent than genius, but as a show-piece it is excellently adapted for its purpose. Of its effect in the orchestra it is impossible to judge from a mere pianoforte adaptation. The marks of fingering, &c., added by the editor will be found of great assistance to the player. The cadenzas, too, are well written, and in good keeping with the spirit of the composition. Violinists in search of a novelty will find the piece worthy of their attention.

*Mass in G (No. 2)*, composed by FRANZ SCHUBERT. In Vocal Score, the Pianoforte accompaniment arranged from the Full Score by EEBNEZER PROUT. London: Augener & Co.

WE so recently noticed the appearance of the first of this interesting series of masses, that it is needless to repeat the opinion then expressed as to the editing and arranging. Suffice it to say that this edition of Schubert's second mass is distinguished by the same features which were commented on in our review of the mass in F. An especial interest attaches to this work as being the one which Robert Führer, of Prague, had the audacity to publish as his own. The principal features of the instrumentation (which appears to be chiefly for stringed instruments) are indicated in the accompaniment.

*Parted from thy native bough.* Canzonet. Words by AMELIA B. EDWARDS; Music by FRANCESCO BERGER.

*Cleansing Fires.* Song. Words by ADELAIDE ANNE PROCTOR; Music by FRANCESCO BERGER.

*To an Absentee.* Song. Poetry by THOMAS HOOD; Music by FRANCESCO BERGER.

*Fallen Leaves.* Contralto Song. Poetry by OWEN MEREDITH; Music by FRANCESCO BERGER. London: Cramer & Co.

WE have here four songs, which it is pleasant to be able heartily to recommend. They are all thoroughly well written, the melodies are tuneful and flowing, and the accompaniment musicianly. Being, moreover, easy both to sing and to play, they are likely, we think, if known to be very popular. Our own favourite is decidedly the canzonet "Parted from thy native bough," about which there is a flavour of originality and a piquancy not often to be met with in pieces of this calibre. The song "To an Absentee" is also excellent—abounding in warmth and spirit. "Cleansing Fires" is chiefly noticeable for the very effective change from the minor to the major in the middle of each verse. The contralto song "Fallen Leaves" is less to our taste than the other songs, though by no means deficient in distinctly marked character. There is a sequence of chords at the end of the first page, repeated at the close of the song, which has to our mind a particularly harsh effect. In the key of E flat, the chord of A flat is succeeded by that of G major—the dominant of C minor—which is immediately followed by the chord of E flat. We are of course aware that the progression is sometimes admissible, but we certainly do not like its effect in this place. We think it right to mention this blemish (as we consider it), because it is the only one to be met with in any of these songs, on which we have dwelt in some detail, as they are far superior to the average of such compositions.

*Handel's Songs.* Arranged for the Organ from the Full Scores, by J. H. DEANE. 2 Nos. London: Brewer & Co.

*Gems from Handel's Italian Operas.* Transcribed from the Full Scores for the Piano, by J. H. DEANE. No. 1. London: Brewer & Co.

*Gentle Airs, melodious Strains.* Air from Handel's *Athalia*, arranged for the organ by J. H. DEANE. London: Lamborn Cock & Co.

THE two numbers of the songs arranged for the organ are the air "Lord, remember David" (which, as many of our readers will be aware, is an adaptation of a song from the opera of *Sosarme*), and "O Lord, whom we adore" from *Athalia*. The arrangements show a thorough practical knowledge of the organ, and, as they are by no means difficult, and with a little judicious management are playable on small instruments, they will be found very useful as opening voluntaries. The same remark applies also to the song "Gentle Airs," in which the melody in the tenor with the violoncello *obligato* lends itself particularly well to an adaptation of this kind. The opera song ("Mi lusinga il dolce affetto," from *Alcina*), which is almost unknown, is a flowing melody, the opening of which

has a striking resemblance to the air "Would you gain the tender creature" in *Acis and Galatea*. The transcription for the piano, though very simple, is very good. Handel is given to us unadorned, or rather undisfigured, by any of those embellishments which are so characteristic of many transcriptions, which might rather be called perversions. We are glad to find that Mr. Deane has (with the exception of "Lord, remember David") exercised his skill upon little-known and unhackneyed pieces, and we cordially recommend his arrangements.

*Six Morceaux Caractéristiques pour Harmonium, composés par* G. GOLTERMANN. Op. 62. Offenbach: J. André.

IT is somewhat surprising, considering the popularity of the harmonium, that so little original music should be written for it. Players are mostly reduced to use either pianoforte pieces, which in many cases are quite unsuitable, or the easy organ preludes of Rink, Hesse, &c., which have comparatively little musical interest. In this dearth of original compositions Herr Goltermann's pieces will be welcome. They are melodious, well adapted to the instrument, and by no means difficult to play. The March (No. 3), the Pastorale (No. 5), and the Alla Siciliana (No. 6), are likely to be the favourite numbers.

*Mädchenbilder* (Maiden's Pictures), by R. KRAUSE, Op. 15 (Offenbach: J. André), are six little sketches for the piano, suited to the capacity, both physical and intellectual, of young players. They are very pleasing, and well adapted to their purpose; but it is to be regretted that the harmony is sometimes incorrect, as we think it of great importance that in music, as in literature, nothing impure should be presented to children.

*Marsch der Mohren* (March of the Moors), für Piano, von J. B. ANDRÉ (Offenbach: J. André), is a capital little march, which will be found useful for teaching purposes.

*True Love*, Arietta for Piano, by FRANZ M. D'ALQUEN (London: Wood & Co.), is another of those elegant little drawing-room pieces in which Mr. D'Alquen excels, and is no way inferior to its numerous predecessors.

*I know that my Redeemer liveth*, Song with Piano and Violoncello, by JULIUS ANDRÉ, Op. 56 (Offenbach: J. André), is, curiously enough, in the same key and time as Handel's setting of the same words. Moreover, the first three notes of the melody are identical with Handel's, but here the resemblance ceases. The song is of a quiet, devotional tone, and has an effective *obligato* for the violoncello.

*Twenty-five Favourite Hymns*, set to music by the Rev. WALTER MILLER, Mus. Bac. Oxon. (London: Joseph Masters), if they present but little novelty, have at least the merit of being (with the exception of a few doubled sevenths, &c., which are probably slips of the pen) correctly written. Among the best we consider Nos. 9, 15, and 20. But the difficulty of writing anything really new in the psalm-tune is so great, that we are astonished at so many people attempting it.

*A Communion Service*, by the Rev. F. W. DAVIS (London: Novello, Ewer, & Co.), is mostly written in the chant form for unison chorus, with organ accompaniment. The occasional change to the full harmony of the voices gives variety, and prevents the feeling of monotony that would otherwise probably result. Being both easy and pleasing, the service is likely to find favour in country churches.

*The Benedictus*, pointed and arranged to a new and simple chant, by the Rev. F. W. DAVIS (London: Novello, Ewer, & Co.), is a very effective setting of the canticle, which we prefer to the service just noticed. The changes of harmony are judicious, and not strained, and the piece may be safely recommended.

*A very easy Setting of the Responses and Versicles*, by the same composer (no publisher's name attached), though not, we imagine, likely to supersede Tallis's setting, is good of its kind, and quite within the reach of all choirs making any pretensions to part-singing.

*A Guide to Correct Vocalisation*, by WILLIAM GEORGES (Brighton: G. Wakeling), is a practical and sensibly written little treatise on the proper formation of the mouth in singing. It is written in a lively and popular style, and accompanied by photographic illustrations of the different positions of the mouth for the various vowels, and by a wedge to be inserted between the teeth while vocalising. The book is worthy the attention of teachers of singing.

*She sang to her Harp*, Song, written and composed by ALFRED B. ALLEN (London: R. Cocks & Co.). One line of this song informs us that "Owls at her did wildly stare." No wonder—if they understood anything of harmony.

*Murm'ring Breezes*, Caprice élégant pour Piano, par EDOUARD



DORN (London: Augener & Co.), is appropriately christened "elegant," being a very tasteful little drawing-room piece in its composer's facile and fluent manner. It is likely, we should think, to rival in popularity any of its author's previous productions.

*Hunting Song* (Solo and Duet) for Piano; *Sea Sheen* (Meerleuchten), *Polka de Salon*; *The Rivulet* (am Bache), for Piano, by G. J. VAN EYKEN (London: Augener & Co.), are all excellent teaching-pieces in various styles. The "Hunting Song" is full of spirit and "go," and the "Rivulet" (which we like best of the three) is graceful and full of capital passages for the improvement of the pupil.

#### MUSIC RECEIVED FOR REVIEW.

Cooper, Alex. S. "Sweet Echo," Part Song. (London: Novello, Ewer, & Co.)

Cooper, Alex. S. "O Tranquil Eve," Part Song. (Novello, Ewer, & Co.)

Cooper, Alex. S. "Cheerily, Cheerily," Part Song. (Novello, Ewer, & Co.)

E. H. "The Ilkley Wells House Galop." (London: Schott & Co.)

Lahmeyer, Carl. "Romance sans Paroles, pour le Piano." (London: Cramer, Wood, & Co.)

Spencer, H. C. "Songs illustrating the Intervals." (London: Augener & Co.)

### Concerts, &c.

#### HER MAJESTY'S OPERA.

THE performances of Her Majesty's Opera at Drury Lane Theatre, under the direction of Mr. Mapleson, were brought to a close for the present season on Saturday, the 5th of August. As at the rival house at Covent Garden, there has been but very little novelty produced, most of the operas brought forward being what may be termed the stock-pieces of the stage. A brief record of the more important features of the performances will, therefore, be all that is required.

It will be remembered by some of our readers, that during the two seasons of 1869 and 1870 Mr. Mapleson had been associated with Mr. Gye in the direction of the Royal Italian Opera. During the season now concluded the former gentleman returned to Drury Lane, where he had previously had the management of the Opera in 1868.

The opening performance this year took place on the 15th of April, the opera selected on that occasion being *Lucrezia Borgia*. The cast contained but few features of novelty, the chief one being the assumption of the part of Gennaro by Signor Vizzani, an excellent tenor singer, who had hitherto been connected with the Covent Garden company. Mdlle. Titiens and Mdlme. Trebelli-Bettini sustained the parts of Lucrezia and the Page.

On April the 20th *Linda di Chamouni* was produced, with Mdlle. Ilma de Murska in the principal character. In the same opera Mr. Bentham made his first appearance on the stage as Carlo. This gentleman has an agreeable, light tenor voice, and his performance showed considerable promise. Signor Agnesi, an excellent basso, with a finished and artistic style, also re-appeared, after an absence from this country of several years. Signor Borella, who will be remembered as having made his mark as a buffo singer at the performances of the Opera Buffa at the Lyceum earlier in the year, appeared on the same occasion.

The performance of *Faust*, on the 25th of April, was noticeable for the very successful *début* of Signor Nicolini in the *title-role*. The same gentleman subsequently performed the principal tenor parts in *Il Trovatore*, *Les Huguenots*, *Robert le Diable*, &c.

Perhaps the most important event of the season was the first appearance of Mdlle. Marimon, as Amina in *La Sonnambula*, on May the 2nd; on which occasion that lady fully satisfied the high expectations that had been excited by the reports which had reached us from the Continent. Both as vocalist and actress her success was unqualified. Owing to the treacherous nature of our English climate, and the exceptionally inclement spring, she suffered so much from indisposition that she was only able to appear subsequently in one other of the various parts which she was announced to represent in the prospectus—that of Maria in *La Figlia del Reggimento*. Her illness must have entailed heavy loss on the manager, though her place was on several occasions admirably filled by Mdlle. Ilma de Murska, and on others by Mdlle. Léon Duval.

M. Capoul, a tenor singer from the Opéra Comique at Paris, appeared for the first time in the part of Faust, on June the 1st, with great success, which was subsequently confirmed by his performances

of the Duke in *Rigoletto*, and Elvino in *La Sonnambula*. Other singers who made their *début* at the same time are best passed over in silence.

On the 3rd of June *Robert le Diable* was performed, with Mdlle. Titiens as Alice, and Mdlle. Ilma de Murska as Isabella. M. Belval, from the Grand Opera at Paris, made his first appearance as Bertram, displaying a fine bass voice, of extensive compass and excellent quality. The same artist was also subsequently heard as Marcel in *Les Huguenots*.

The first performance this season of Rossini's *Semiramide*, on the 23rd of June, was distinguished by an excellent cast, including Mdlle. Titiens as the Queen, and Mdlme. Trebelli-Bettini as Arsace.

The next event of interest was the first appearance of Signor Mendioroz in Verdi's *Rigoletto*, on the 4th of July. This gentleman, who possesses a very good baritone voice, was very successful as the unfortunate jester.

A week later, on July 11, two other singers, Signori Prudenza and Bignio, made their *débuts* in *Lucia di Lammermoor*, producing a favourable impression.

The only novelty of the season was the revival of Donizetti's *Anna Bolena*, which had not been heard in London for something like twenty years. Though full of pleasing melody, it can scarcely be regarded as one of its author's best works. The part of the ill-fated Queen was impersonated with her usual dramatic power and finished vocalisation by Mdlle. Titiens, the other characters being represented by Madame Sinico, Mdlle. Fernandez, and Signori Prudenza, Agnesi, Caravoglia, and Rinaldini. The opera was twice subsequently repeated, the last occasion being on the concluding night of the season.

Among the unfulfilled promises of the season are to be mentioned the production of Flotow's new opera, *L'Ombre*, and the announced repetitions of Cherubini's *Medea* and Wagner's *Fliegende Holländer*. The non-performance of the last-named work, which excited so much interest on its first performance in this country, was more particularly a cause of regret to musicians.

It is only necessary, in conclusion, to say that the musical arrangements were under the control of Sir Michael Costa, who was for so many years associated in the same capacity with the house at Covent Garden. His experience and ability are so well known that it is unnecessary to do more than allude to them.

#### ST. THOMAS'S HALL, SOUTH HACKNEY.

MADAME LOUISE BOUCHER, pianiste, and pupil of Sir Jules Benedict, gave an evening concert at the above hall on Thursday, July 27th. The *bénéficiaire* was assisted by Miss Lucie Hann and Mr. J. B. Wade Thirlwall, as vocalists, and Herr Alphons Beck, as solo violin. The concert commenced with a symphony by Haydn; after which, Miss Lucie Hann and Mr. J. B. Wade Thirlwall sang Verdi's duet from *Il Trovatore*, "Home to our Mountains," which was very effective, and much applauded. Herr Beck, on the violin, gave a well-executed performance of Ernst's "Elegie." Madame Boucher's other pieces were Weber's "Invitation to the Dance," Thalberg's "Home, sweet Home," and a sonata by Beethoven, in all of which she gained favourable recognition by her artistic playing. Miss Lucie Hann sang Beethoven's "La Vezzosa," and the favourite Scotch song, "Robin Gray," with touching expression; and Mr. J. B. Wade Thirlwall was again deservedly successful in Gounod's song, "In the Spring Time" (*Pet Dove*), and Meyerbeer's "Fisher-maiden." Altogether, the concert went off well, and was deserving of a better attendance.

#### MESSRS. HILL'S MELBOURNE ORGAN.

THE large organ built for the Town Hall of Melbourne, Australia, by Messrs. Hill and Son, having been completed, was formally opened during the past month by various performances at their factories, Great College Street, Camden Town. The gentlemen who played were Messrs. H. R. Bird, G. Carter, C. S. Jekyll, and W. S. Hoyte, who showed off the power and the different stops of the instrument to great advantage. It is, of course, difficult in such a confined space as an organ-builder's factory, to judge of the effect of such a large instrument in a building of appropriate dimensions; but as the organ is one of the largest—if not the very largest—that these renowned builders have ever constructed, we think some account of it will not be without interest to our readers.

One chief point that struck us in listening to the instrument was the excellent balance of tone. In the full organ diapasons, mixtures, and reeds seemed remarkably well blended. The diapasons are very full, and of a round, pure, and happily unreeby tone, this quality being, of course, supplied by the various gambas, salcional, &c. The reeds are resonant and brilliant, without overpowering the rest of the organ, except in the case of the *tuba mirabilis*, which, of course, is only intended to be used on rare occasions. The pedal organ,

which has twelve stops, is very effective, the large-scale 32-ft. metal pipes telling out exceedingly well. We should have liked a 32-ft. wood also; but we suppose there were not sufficient funds for this. We subjoin the specification of the organ:—

**Great Organ**, cc-c, 61 notes: double open diapason, 16 ft.; bourdon, 16 ft.; open diapason (No. 1), 8 ft.; open diapason (No. 2), 8 ft.; gamba, 8 ft.; stopped diapason, 8 ft.; principal (No. 1), 4 ft.; principal (No. 2), 4 ft.; harmonic flute, 4 ft.; twelfth, 3 ft.; fifteenth, 2 ft.; full mixture, 4 ranks; sharp mixture, 3 ranks; double trumpet, 16 ft.; posaune, 8 ft.; trumpet, 8 ft.; clarion, 4 ft.

**Choir Organ**, cc-c, 61 notes: bourdon, 16 ft.; salcional, 8 ft.; dulciana, 8 ft.; gedact (metal treble), 8 ft.; gamba, 4 ft.; principal, 4 ft.; gemshorn twelfth, 3 feet; gemshorn harmonic, 2 ft.; dulciana mixture, 2 ranks; clarionet, 8 ft.

**Swell Organ**, cc-c, 61 notes: bourdon, 16 ft.; open diapason, 8 ft.; cone gamba, 8 ft.; pierced gamba, 8 ft.; stopped diapason (metal treble), 8 ft.; principal, 4 ft.; sunbe flute, 4 ft.; twelfth, 3 ft.; fifteenth, 2 ft.; mixture, 4 ranks; double trumpet, 16 ft.; coropean, 8 ft.; oboe, 8 ft.; clarion, 4 ft.

**Solo Organ**, cc-c, 61 notes: lieblich bourdon (tenor c), 16 ft.; harmonic flute (wood bass), 8 ft.; vox angelica (tenor c), 2 ranks, 8 ft.; flute octaviante, 4 ft.; piccolo, 2 ft.; glockenspiel (tenor c), 2 ranks; bassoon (tenor c), 16 ft.; clarionet, 8 ft.; orchestral oboe (tenor c), 8 ft.; vox humana, 8 ft.; oboe clarion, 4 ft.; tuba mirabilis, 8 ft.; tuba mirabilis, 4 ft.

**Pedal Organ**, cc-c, 30 notes: double open diapason (metal), 32 ft.; open diapason (metal), 16 ft.; open diapason (wood), 16 ft.; bourdon, 16 ft.; quint, 12 ft.; principal, 16 ft.; violon, 8 ft.; twelfth, 6 ft.; fifteenth, 4 ft.; mixture, 3 ranks; trombone, 16 ft.; clarion, 8 ft.

**Couplers**, &c.: swell to great; do. sub-octave; swell to choir; choir to great (sub-octave); solo to great; solo to pedal; choir to pedal; great to pedal; swell to pedal.

Four composition pedals to great: 3 do. to swell; 2 do. to choir; and 4 combination stops (by hand) to solo organ; solo tremulant. Total, 79 stops and 4,373 pipes.

#### INTERNATIONAL EXHIBITION.—ORGAN PERFORMANCES AT THE ROYAL ALBERT HALL.

AMONG the most interesting recent musical events must be considered the performances which, since the completion of the great organ in the Albert Hall (noticed in our last number), have been given on that instrument by various foreign players, and by Mr. Best, the organist of the hall. It was a very good idea of the Commissioners to invite foreigners of distinction to exhibit their powers during the exhibition; and if the performances have not always been up to the standard of excellence that might have been desired, no blame can, of course, attach to the gentlemen giving the invitation, as the selection of the performers did not rest with them, and it would be impossible for them to examine into the qualifications of each player. It is to be regretted, however, that other English organists besides Mr. Best were not invited to perform; for, without intending the least disparagement to that gentleman, whose finished execution and wonderful mastery of his instrument it is always a pleasure to listen to, it would have been highly interesting to compare the styles of our various players. Such men as Dr. S. S. Wesley, Mr. George Cooper, Mr. Henry Smart, and many others who might be named, are fully qualified to sustain the credit of our country in the matter of organ-playing; and we still hope that opportunities may be afforded of hearing them.

The foreign organists who have been heard at the Albert Hall up to the time of our going to press have been Messrs. Heinze, from Stockholm; Lohr, from Pesth; Bruckner, from Vienna; Mailly, from Brussels; and Saint Saens, from Paris. As comparisons are odious, we have no intention of expressing any opinion as to the relative merits of these gentlemen, but shall merely make a few general remarks as they occur to us. And first, we will say that many of the performances were characterised by a very respectable mediocrity, and not much beyond. It must, however, be taken into account that the enormous size of the instrument was undoubtedly, in many cases, prejudicial to the players; more especially as we understand that it is almost impossible at the key-boards to judge of the effect in the hall. The only safe rule in such a case is that which one of our most eminent organists laid down in talking to us lately on this very subject—to use just so much of the organ as one is familiar with, and leave the rest alone. From a disregard of this maxim some of the organists made what we can only describe as a most distressing noise on the instrument; after which Mr. Best's quiet playing was quite a relief.

One word, in conclusion, on what we cannot help considering a piece of flagrantly bad taste. Herr Bruckner's performances were heralded by a "puff preliminary," announcing that his "strong points are classical improvisations on the works of Bach, Handel, and Mendelssohn." We do not know who was responsible for this announcement; but if Herr Bruckner is a modest man (and we have no reason to assume the contrary), the fact of his being puffed in that way would be sufficient to clip the wings of his imagination at once. If these are his "strong points," Herr Bruckner is evidently not a Samson on the organ. His improvisations, when we heard him, were

musicianly, and nothing more. As we are anxious not to be personal, we should not have adverted to this matter were it not, in a manner, forced upon our notice by the way in which it was advertised. Herr Bruckner is a very respectable player; but really great improvisations are productions peculiar to genius, and of that we perceived no proof. We hope that in future organists will be allowed to present themselves without such flourishes, which, whether justified by the result or not, must do them more harm than good.

#### Musical Notes.

THE annual concert of the Tonic Sol-fa Association took place at the Crystal Palace on the 16th ult. The choir was composed entirely of certificated pupils, to the number of between three and four thousand. The performances were exceedingly creditable; especial interest being excited by the "sight-singing test," a part-song, composed for the occasion by Mr. Henry Leslie, which was extremely well sung. The conductors were Messrs. Sarll and Proudman; and after the concert, the Rev. John Curwen distributed prizes to the successful pupils.

THE Archbishop of Canterbury has conferred the degree of Doctor of Music on Professor Oakeley, of Edinburgh University.

At the recent meeting of the British Association, in Edinburgh, Professor Dr. Oakeley gave an organ recital to the members on the fine instrument in his class-room.

We understand that Schubert's fine mass in F is to be performed at St. Joseph's Catholic Church, Glasgow, with full orchestral accompaniments, in October. It is also intended to give a public performance of the same work towards the close of the year.

THE Leipzig *Signale* states, on what it considers good authority, that Mr. Gye's season at the Royal Italian Opera, Covent Garden, has brought in a net profit of £16,000.

HERR CARL TAUSIG, one of the most distinguished German pianists, a pupil of Liszt, died of typhus fever at Leipzig, on the 17th of July, at the early age of thirty.

PRINCE BISMARCK has sent Carl Wilhelm, the composer of the now celebrated "Wacht am Rhein," the sum of 1,000 thalers (£150), as an acknowledgment of the services rendered in the late war by his music, and intimates his intention of granting him a yearly pension of the same amount. A similar sum has also been awarded to the widow of Max Schneckenburger, the author of the words of the song.

THE Beethoven Festival, at Bonn, took place on the 20th, 21st, 22nd, and 23rd ult. The leading features of the programme have been previously mentioned in our columns. As no account of the performances has reached us at the time of our going to press, we must defer a detailed notice till our next number.

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